

Table F-1, continued

Production company	Production company
Hearst Entmt/Animation Prods.	Integrated Communications Entmt
Heartfelt Prods.	Interbang Inc
Heartlove Prods.	Interfaith B'casting Commission
Hearts Afire Prods.	InterMedia Prods.
Heartstar Prods.	Internal Revenue Service
Hedrick Smith Prods.	Int'l Cultural Programming
Helios Prods.	International Management Group
Hemisphere Group Prods.	International Rocketship
Herbert B Leonard Prods.	Interprod Inc
Heritage Films	Interscope Communications
Herkimer Pond Prods.	Intersport Television
Heyman/Moritz Prods.	Investigative News Group
Hidden Room Prods.	Invision
High Five Prods.	Iowa Public Television
Highlander Inc	IPS Prods.
Hill-Fields Entertainment	Iris Arts and Educational Group
Hill/Arkoff/Kutner Prods.	Irish Broadcast Partnership
Historical Society of West. Penn.	Irvin Feld & Kenneth Feld Prods.
History Channel	Ishi Film Project
History Television Prods.	Island Visual Arts
Hollywood Foreign Press Association	ITC Entertainment Group
Home Box Office	ITEL
Hometime Video Publishing	ITN Prods.
Hope Enterprises	ITV
Horse of Troy Prods.	Ivory Way Prods.
Hourglass Pictures	J Marc Group
Howard Hall Prods.	Jack Haley Jr Prods.
Howard West/George Shapiro Prods.	Jack Meyer-Pac. Video Industries
Hudlin Bros	Jackson Communications Inc
Huey Lewis & the News Partners	JADDA Prods.
Hummingbird Prods.	Jaffe-Braunstein Films
Hyperion Studios	Janek Prods.
ICFT Prods.	Janet Faust Krusi Prods.
Idaho Public Television	Janicek Entertainment
IDDH Groupe (France)	JAS Prods.
Imagex Limited	Jay Bernstein Prods.
Imagination Prods.	Jean Doumanian Prods.
Impact Zone Prods.	Jeff Franklin Prods.
In Front Prods.	Jeff Margolis Prods.
INA (France)	Jeff Wald Entertainment
Independent Television Service	JEG Prods.
Indigo Entertainment	JFK Center For the Performing Arts
Ingle Prods.	Jim Henson Prods.
Insight Prods.	Jim Owens & Associates

Table F-1, continued

Production company	Production company
JN Filmes (Brazil)	KLRU (Austin)
Joan Rivers Prods.	KMW Prods.
John Charles Walters Prods.	Knight Prods.
John Leekley Prods.	Koch TV Prods.
John McGreevy Prods.	Konigsberg / Sanitsky Company
Jonathan Donald Prods.	KPNX (Phoenix)
Jonathan M Shiff Prods.	KQED (San Francisco)
Jones Entertainment Group	Kreischluesco Industries
Joni Levin Prods.	KRLU (Austin)
Jordan Television Corp.	KRMA (Denver)
Joseph Feury Prods.	KRO (Netherlands)
JP Sports & Entertainment	Krofft Entertainment
Juanita Bartlett Prods.	KRON Video Enterprises
Jumbo Pictures	KTCA (Minneapolis/St Paul)
K-Rule Prods.	KTTV (Los Angeles)
KAET (Phoenix)	KUED (Salt Lake City)
Kalola Prods.	KUHT (Houston)
Kareem Prods.	Kurtis Prods.
Karen Danaher-Dorr Prods.	Kushner-Locke Company
Katie Face Prods.	KUSM (Bozeman)
Katz/Rush Entertainment	KVIE (Sacramento)
KBDI (Broomfield CO)	KXTV (Sacramento)
KCET (Los Angeles)	L'Esquisse (France)
KCTS (Seattle)	La Cinq
Keith Griffiths/Koninck Studios	La Sept/ARTE (France)
Ken Ehrlich Prods.	Lakeside Prods.
Ken Wolfe Prods.	Lancit Media Prods. Ltd
Kennedy Center	Landau Entertainment
Kenneth Johnson Prods.	Landmark Entertainment Group
Kenny Rogers Prods.	Landsburg Company
KERA (Dallas/Fort Worth)	Larry Levinson Prods.
KETC (St Louis)	Larry Thompson Entertainment
Kevin Bright Prods.	Larson Entertainment
Keyser/Lippman Prods.	Late Night Entertainment Prods.
Kicking Horse Prods. (Canada)	Latham/Lechowick Prods.
Kilroy Television	Laugh Smith Prods.
King Motion Picture Corp.	Laurel Entertainment
King Street Entertainment	Lava Films
King World Prods.	Lawrence-Schultz Prods.
Kip Walton Prods.	LBS
Kirchgroup (Germany)	Le Sabre Groupe
Klasky-Csupo Inc	Le Studio Ellipse
Klassika Studios	Leach Entertainment Features
Kline & Friends Inc	Learning Designs Inc

Table F-1, continued

Production company	Production company
Lee Mend'son/Bill Melendez Prods.	Magnolia Prods.
Lee Rich Company	Magnum Prods.
Lemli Prods.	Main Sequence Limited
Les Choux Company	Maison de la Culture du Havre
LeSabre Groupe	Malone Gill Prods.
Leucadia Film Corp.	Manitoba Cultural Devel. Office
Levy Prods.	Maravilla Prods.
Lewis B Chesler Prods.	Marcor International Prods.
Libra Pictures	Margit Nance Prods.
Library of Congress	Marian Rees Associates
Lifetime	Marjorie Poore Prods.
Lighthearted Entertainment	Mark Goodson Prods.
Lightkeeper Prods.	Martindale-Hillier Prods.
Lightyear Entertainment	Marvel Prods.
Lillian Gallo Entertainment	Maryland Public Television (MPT)
Limelight Prods.	Marz Inc
Lincoln Center For the Perf. Arts	MasterVision Prods.
Linda Yellen Company	Maysh Ltd Prods.
Linkletter Enterprises	Maysles Films
Little Eagle Prods.	MBH Prods.
LMNO Prods.	MCA Music Entertainment Group
Lobo Prods.	MCA Television Entertainment
Logo Prods.	MDT Prods.
London Weekend Television (LWT)	Media Group International
Longbow Prods.	Media Investment Club
Longreturn Ltd (United Kingdom)	Media Prods. International (MPI)
Lorimar Television	Media Resource Associates
Lou Reda Battle Classic Prods.	MEL Entertainment Company
Louis Rudolph Family Films	Melkis Prods.
Lovett Prods.	Mentorn Films
LUBE Prods.	Meridian Broadcasting
Lucasfilm Ltd Television	Merv Griffin Enterprises
Lucinda Prods.	Messina Baker Prods.
Lucky Duck Prods.	Metromedia Inc
LUX Television (Italy)	Metropolitan Opera Television
LWT Prods.	MGB Prods.
LXD Inc	MGI
Lynch Entertainment	MGM Pathe Communications
Lynch/Biller Prods.	MGM/UA
M3D Prods. Inc	Michael Crichton Prods.
MacNeil/Lehrer Prods.	Michael Filerman Prods.
Madison Square Garden Prods.	Michael Hirsh Prods.
Magdelene Prods.	Michael Jacobs Prods.
Magic Beans Inc	Michael Linder Prods. (to 3/90)

Table F-1, continued

Production company	Production company
Michael Phillips Prods.	Nash & Zullo Prods.
Michael Sloan Prods.	Nat'l Acad. of Recording A & S
Michael Sporn Animation	Nat'l Acad. of Television A & S
Mike Mansfield Television	Nat'l Audubon Society Prods.
Mike Young Prods.	Nat'l Council of Churches
Millenial Entertainment	Nat'l Enquirer Inc
Millenium Prods.	Nat'l Film Board of Canada
Miller-Boyett Prods.	Nat'l Geographic Television
Mind Extension U	Nat'l Nine Network
Minos SA	Nat'l Symphony Orchestra
Miss America Organization	Nat'l Television Prod. Center
Miss Universe Inc	Nat'l Video Corp.
MJW Prods.	Nat. History Unit-TV N. Zealand
Moffitt-Lee Prods.	Nathan Kaufman Prods.
Mohawk Prods.	Nation's Capital Television Inc
Moirs Prods.	NBA Entertainment
Mojo Prods.	NBC
Moon River Enterprises	Nebraska Educational Television
Moonglow Entertainment	Nederlander TV & Film Prods.
Moonwater Prods.	Nederlandse Omroep Stichting
MoPo Prods.	Nelvana Entertainment
Morash Associates	Neo Motion Pictures
Morgan Hill Films	Network Ten Australia
Morgan Prods.	New City Prods.
Morra Brezner Steinbg & T'baum	New Dominion Pictures
Morrow/Heus Prods.	New England Research Institutes
Mosaic Group	New Film Company
Moving Target Prods.	New Hampshire Public Television
Moviworld Inc	New Jersey Channel (NJN)
Mozark Prods.	New Liberty Prods.
MPI	New Life Entertainment
Mr Big Cartoons	New Line Television
MTM Enterprises	New River Media
MTV Prods.	New Screen Concepts
Mug-Shot Prods.	New Television Workshop
Mugar Prods.	New World Television
Multimedia Entertainment	New York Board of Rabbis
Murakami-Wolf-Swenson (MWS) Inc	Newport-Balboa Prods.
Murder Inc	News Group InterNat'l
MUSE Film and Television	NFL Films
Museum of Television & Radio	Nick Knight Prods.
Musical Arts Association	Nickelodeon
Muskegon Lake Television	Nightwatch Prods.
NAACP Prods.	Nippon Hoso Kyokai

Table F-1, continued

Production company	Production company
No Sleep Prods.	Parco Prods.
Non Fiction Films	Parker/ Runnnels Prods.
Norddeutscher Rundfunk	Partners With Boundaries Prods.
Norstar Entertainment	Partridge Films
North American Pictures	Party Crashers Inc
North Carolina Public Television	Patchett-Kaufman Entertainment
Northern Light Prods.	Pathmakers Inc
Northstar Entertainment Group	Patricia K Meyer Prods.
Norway Corp.	Patterdale Prods.
Nova Prods.	Paul Klein Organization (PKO)
Noyes & Laybourne	Paws Inc
Nuance Prods.	Pearson Lamb Prods.
Nuell/Riley Prods.	Pendick Enterprises
Nugus/Martin Prods. Ltd	Pennebaker Associates
NVC Arts	Perennial Prods.
NW Territories Econ. Development	Perez Minton Prods.
NY Center For Motion Picture Arts	Perpetual Motion Films
O'Hara-Horowitz Prods.	Perry Films
O'Sullivan/Forde Company	Persona Grata Prods.
Obenhaus Films	Pet Fly Prods.
Ocean Girl Prods.	Peter Brennan Prods.
Oklahoma Educ. TV Authority	Peter Engel Prods.
Olmos Prods.	Peter Frankovich Prods.
Once Upon a Time Films	Peter Gelb Prods.
One World Entertainment	Peter Jones Prods.
Ontario Film Development Corp.	Peter Leone Prods.
Opryland USA	Peter Rosen Prods.
Oregon Public Broadcasting	Pew Global Stewardship Initiative
Oren Rudavsky Prods.	PGHM Prods.
Osterreichscher Rundfunk Ferns'n	Picture Vision
Otmoor Prods.	Pierre Cossette Prods.
Out of My Way Prods.	Pileggi/Couturie Prods.
OWL Television	Pioneer Prods.
Oxford Film Prods.	PKO Television
Pacific Motion Pictures	Planet Grande Prods.
Pacific St. Films & H. School Project	Playing With Time Inc
Pacific Western Prods.	Pleograf Ev Ltd
Paley-Price Prods.	PM Entertainment
Palomar Pictures	PMP (Stolpa) Prods. Inc
Paneikon ("Horse Tigers")	Poco Prods.
Papazian-Hirsch Entertainment	Point Blank Prods.
Paragon Entertainment	Point of View Prods.
Parallel Lives Inc	Polar Entertainment
Paramount	Polongo Prods.

Table F-1, continued

Production company	Production company
Polygram Diversified Entertainment	Rebel Entertainment
Polyphon Film (Germany)	Reborn Prods.
Popular Arts Entertainment	Red Carnelian Prods.
Power Pictures	Red Cliff Motion Pictures
Primedia Prods./Primedia (Canada)	Rd Rooster Film & TV Entmt Prods
Primetime	Red-Eye Flight Prods.
Principal Film Company	Reeves Entertainment
Pro Television Prods.	Regal Communications
Procter & Gamble Prods.	Reid-Land Prods.
Producers Entertainment Group	Remote Broadcasting
Producers Group InterNat'l	Renaissance Pictures
Producers Inc. For Television	Renee Valente Prods.
Production Partners	Reno & Osborn Prods.
Production Services InterNat'l	Republic Pictures
Promark Entertainment Group	Reserve Room Prods.
Propaganda Films	Reteitalia Prods. (Italy)
PSI Partners	RGO/Greenhurst Prods.
Psychology News (United Kingdom)	RHI Entertainment
Public Affairs Television	Rhino Entertainment
Public Policy Prods.	Ripper Prods.
Public Television Outreach Alliance	River Films
Pursuit Prods.	River Tower Prods.
PYN Consortium	RM Arts/Associates
QED Communications	Road Trip Prods.
Qintex Enterprises	Roaring Fork Prods.
QRT Enterprises	Rob Cohen Prods.
Quality Family Entertainment	Robert Dalrymple Prods.
Quentin Aanenson	Robert Halmi Prods.
Quest Prods.	Robert Paradine Prods.
Quiet Stream Inc	Robert Wagner Prods.
Quincy Jones/D. Salzman Entmt	Robert Ward Prods.
Quint Film Prods.	Robert Yuhas Prods.
Quinta Communications	RoboCop Prods.
QVC Network	Rodan Prods.
Qwerty Prods.	ROJA Prods.
RA Prods.	Ronald J Kahn Prods.
Rabbit Ears Prods.	Roni Weisberg Prods.
Radio Telefis Eireann	Rose Communications Inc
RAI-1 (Italy)	Rosemarie Reed Prods.
Ralph Emery Prods.	Rosemont Prods.
Randall James Johnson Prods.	Rosenzweig Company
Rapide Prods.	Roundelay Prods.
Rattlesnake Prods. Inc	Royal Shakespeare Company
Reader's Digest Home Entmt	Rozon Films USA

Table F-1, continued

Production company	Production company
RPM Prods.	SFP Prods.
RSR Prods.	SGP
RSTV	Shadow Dancer & Hill Prods.
RTL-Plus (Germany)	Shari Lewis Enterprises
RTP (Portugal)	Sheldon Leonard Enterprises
Ruby-Spears Prods.	Showboat Prods.
Rush Communications	Showtime
Rush Limbaugh Prods.	Shukovsky/English Entertainment
Russell Simmons Television	Signature Prods.
Rysher	Signboard Hill Prods.
S. Educational Communications Ass.	Silver Lion Films
S4C Enterprises (United Kingdom)	Silverback Prods.
Saban Entertainment	Silvio Berlusconi Communications
SAE Prods.	Sky Television
SAH Enterprises	Skyvision Entertainment Prods.
Samuel Goldwyn Company	SLBG Entertainment
San Francisco Opera	Slick/Mac Prods.
Sandollar Prods.	SLVP Inc
Sanford/Pillsbury Prods.	Smith-Hemion Prods.
SAT1 (Germany)	Smithsonian Institution
Satel (Australia)	Snowball Prods.
Saunders & French Prods.	Soap Opera Digest
Saunders/King Prods.	Societe Francaise de Production
Savage Cake Prods.	Socratic Seminars Inc
Savage Studios	Sojourn Pictures
SBS TV (Australia)	Sony Classical Film & Video
Scarlett Prods. (Ireland)	Sony Wonder Prods.
Scholastic Prods.	South Carolina Educational TV
Scicom	South Pacific Pictures
Scientific American	Southern Baptist Convention
Scott Sternberg Prods.	Space Films
Scottish Television	Space Prods.
Screen Partners	Spectator Films
Screen Ventures VI Prods.	Spelling Television
Screenlife Inc	Spitting Swanns Prods.
Scripps Howard Prods.	Spoofford Films
Seabrook Prods. II	Sports Illustrated Television
Sei Young Animation Company	Spring Creek Prods.
Set PPV	Spumco Inc
SET Prods.	St Clare Entertainment
Seven Mile Rd Prods.	Stan Rogow Prods.
Seventh Art Prods.	Starstruck Entertainment
7th Day Adventist Church in N.A.	State Hermitage Museum
SFM Entertainment	Statler-Grant Prods.

Table F-1, continued

Production company	Production company
Steel River Prods.	Telefilm Canada
Steinhardt Baer Pictures	Telegenic Programs Inc
Steinkellners & Sutton Prods.	TeleImages/ITI
Stephen J Cannell Prods.	TeleMunchen (Germany)
Steve Clements Prods.	Telepictures Prods.
Steve Krantz Prods.	TeleRep
Steve White Prods.	Telescene Prods.
Steven Bochco Prods.	Telesis Prods.
Steven DeNure Prods.	TeleVideo Ltd
STF Prods.	Televisio de Catalunya (Spain)
Stillwater Prods.	Television Program Enterprises
Stonehenge Company	Tenth Planet Prods.
Stonehenge Prods.	Terra Nova Television
Straight Shooter Prods.	Tetra Film Prods.
Straight Throw Limited	TF1 (France)
Stratford-Barbicon Television Prods.	Thames Television
Strathmore Prods.	The Advertising Council
Strawberry Vale Film and TV Prods.	The Backe Group Inc
Stu Segall Prods.	The Berkeley Group
Stuart Benjamin Prods.	The Blackwell Corp.
Stuffed Dog Company	The Cramer Company
Sullivan Entertainment	The Entertainment Group
Sun InterNat'l Pictures	The Family Channel
Sunbow Prods.	The Kellman Company
Super Shot Prods.	The Learning Channel (TLC)
Superchannel	The Lyons Group
Surge Entertainment	The Movie Network (TMN)
Survival Anglia	The Nashville Network (TNN)
Susan Baerwald Prods.	The Paltrow Group
SW Texas Public B'casting Council	The Pinky Ring Prods.
Swedish Television	The Polone Company
Sweet Freedom Prods.	The Production Companies
Sweetland Film Corp.	The Sports Network (Canada)
T & C Films (Switzerland)	The Storyteller Group
Taft Broadcasting Company	The Thomas Carter Company
Tales From the Crypt Ventures	The Wolper Organization
Talisman Films	Their Own Prods. Ltd Partnership
Tall Pony Prods.	There Goes the N'borhood Prods.
TASC Representation	Think Entertainment
Taylor Prods.	Third Coast Media Group
Teen Dream Prods.	Thirteen/WNET (New York)
Tele Images	Thomas & Friends Prods.
Tele-5	Thomas Horton Associates
TeleAmerica Entertainment	Three-Putt Prods.

Table F-1, continued

Production company	Production company
Thunder Pictures	UNC Center For Public Television
Tiger Television	Unicorn Projects Inc
Tigress Prods.	United Artists Investments
Time Code	United Image Entertainment
Time Travelers	United Media
Time/Warner	United Producers
Timothy Marx Prods.	U.S. Catholic Conference
TNT Sports	United Television Prods.
Todman/Simon Prods.	Universal Belo Prods.
Together Again Prods. (TAP)	Universal Cartoon Studios
Tomlin/ Wagner Theatricalz	Universal City Studios
Tomorrow Entertainment	Universal Family Entertainment
Tony Awards Prods.	Universal Pictures Television
Tony Brown Prods.	Universal Studios (Florida)
Torand Prods.	Universal Television
Toronto Life Fashion Magazine	Urban Television Network
Toto Prods.	US News Prods.
Touchstone Television	USA Network
Tower 12 Prods.	USA Pictures
Towers Prods.	USAA
Trans Pacific Films	Valleycrest Prods.
Trans World InterNat'l	Van Cliburn Foundation
TransTel (Germany)	Vanguard Films
Tribune Entertainment	Vanity Logo Prods.
Trimark Pictures	Varied Directions InterNat'l
Trinifold Management Ltd	Velvet Star Prods.
Tropix	Vertigo Pictures
Trotwood Prods.	VH-1
Tsuburaya Prods.	Viacom
Tudor/Evenmore Entertainment	Videoarts Japan
Turner Broadcasting System (TBS)	Vienna Prods.
Turner Network Television (TNT)	Vin DiBona Prods.
Turner Pictures	Vincent Pictures Prods.
Turtleback Prods.	Virtue/Rekert Prods.
TV Asahi (Japan)	Vision
TVC London	Visualize Prods.
TVNZ Limited	Von Zerneck/Sertner Films
Twentieth Television	Voyager Films
Twin Cities Public Television	VPRO Television
U of Nebraska/Lincoln Television	VU Prods.
Uden Associates	V3 (Spain)
Ufa (Germany)	WABC-TV (New York)
Ultra Entertainment	Wall-to-Wall Television
Unapix Entertainment	Walter Mirisch Prods.

Table F-1, continued

Production company	Production company
Wapello County Prods.	WNYC (New York)
Warner Bros	WNYW (New York)
Warren Steibel Prods.	Wolf Films
Watts Works Prods.	Wolf Trap Television
Way North Prods.	Wolfgang Bayer Prods.
WCET (Cincinnati)	Wolfshead Prods.
WCVB (Boston)	Wolper Organization
WEDU (Tampa)	Wombat Prods.
Weller/Grossman Prods.	WonderWorks Family Movie
West 175 Enterprises	Woody Fraser Prods.
Westcom Entertainment Group	Wooten & Cherry Prods.
Western Int'l Communications	Working Title Prods.
Western Renaissance Pictures	World Cup USA 1994
Western Sky Prods.	World International Network
WETA (Washington DC)	World Wildlife Fund (WWF)
WGBH (Boston)	Worldvision Enterprises
Wharton Center For the Perf. Arts	Worldwide Pants Inc.
WHYY (Philadelphia)	WOSU (Columbus)
Wilbur Force Prods.	WPBT (Miami)
Wild Max Prods.	WPIX-TV
Wildlife Film Prods.	WQED (Pittsburgh)
WildRice Prods.	WQEX-16
WildStorm Prods.	Wrightwood Entertainment Group
Willenborg Prods.	WSIU (Carbondale)
William A Landers Television Prods.	WTTW (Chicago)
Wilmont Prods.	WVIZ (Cleveland)
Wilshire Court Prods.	WWOR-TV Inc
Wind Dancer Prods.	WYES (New Orleans)
Windgrass Prods.	Yahi Prods.
Windyville Prods.	YLE (Finland)
Wisconsin Collaborative Project	Yorkshire Television
Wisconsin Public Television	YTV Canada
WITF (Harrisburg)	Zacharias/Buhai Prods.
Witt/Thomas/Harris Prods.	Zalman King Company
Witzend/McShane Prods.	Zaloom-Mayfield Prods.
Witzend/Tamariska Prods.	Zenith Prods.
WJCT (Jacksonville)	Zev Braun Pictures
WKAR (East Lansing)	ZM Prods.
WLS (Chicago) (9/86-9/88)	Zweites Deutsches Fernsehen
WMVS (Milwaukee)	
WNED (Buffalo)	

Table F-2 Distributors of 1994 first-run television shows

Network	Shows
ABC	160
America's Talking	14
American Movie Classics (AMC)	4
Arts & Entertainment (A&E)	143
Baton Broadcasting (Canada)	1
Black Entertainment Television (BET)	10
Bravo	6
Cable (Pay Per View)	2
Canadian Broadcasting Corporation (CBC)	1
Cartoon Network	2
CBS	188
CBS Owned & Operated Stations	1
Channel Four	1
CNBC (Consumer News & Business Channel)	19
CNN	19
Comedy Central	17
Comedy Channel	1
Court TV	2
CTV Television Network	3
CTV Television Network (Canada)	1
Discovery Channel	32
Disney Channel	51
E! Entertainment Television	8
ESPN/ESPN2	3
Family Channel	28
Fox Broadcasting Company	84
Fox Owned & Operated Stations	3
FX	2
HBO	69
Home & Garden Television	5
Independent Film Channel	1
Lifetime	29
MTV	21
NBC	180
Nickelodeon	29
PBS	301
Prime Ticket	1
Sci-Fi Channel	3
Showtime	62
Syndicated	134
The Learning Channel (TLC)	21
The Nashville Network (TNN)	34
Turner Broadcasting System (TBS)	26
Turner Network Television (TNT)	15
TV Food Network	1
USA Network	29
VH-1	7
WNET/Thirteen (New York)	4
Total	1,778

Appendix G ABC, CBS and NBC's share of video programming purchases

The purpose of this appendix is to estimate ABC's, CBS's and NBC's respective shares of all purchases of video programming in the United States. This appendix also explains how the data were prepared, including sources, assumptions and methods of estimation.

The starting point is data on the 1994 revenues of U.S. distributors of television programs and television rights to theatrical films, broken down by category of media outlet. Only entertainment programming has been considered; news, sports, and other non-entertainment programming are excluded. Table G-1 presents a breakdown of these expenditures.

Table G-1 Expenditures on video programming

	Expenditures (\$ millions)	Share of total expenditures (percentage)
Total ABC, CBS and NBC	3,447	23.0
Fox	689	4.6
Basic cable	1,618	10.8
Syndication	3,695	24.6
Pay cable	1,255	8.4
Home video	4,300	28.7
TOTAL	15,004	100.0

Source: See text.

ABC, CBS and NBC each provided data on their 1994 program expenditures for relevant television programs and for broadcast rights to theatrical films. Aggregated across these three networks, such expenditures totaled \$3,447 million. This figure includes \$696 million, aggregated across the three networks, associated with programming produced internally. Expenditures of Fox Broadcasting Company on television programs and films were estimated at \$689 million in 1993.¹³² Fox's total expenditures were assumed, conservatively, to have remained at this same level for 1994.

¹³² Paul Kagan Associates, Inc., TV PROGRAM INVESTOR, Oct. 31, 1994.

The 1994 expenditures of basic cable networks on relevant television programs were estimated at \$1,618 million. This is based on an estimate by Paul Kagan Associates, Inc. (*Cable TV Programming*, May 23, 1994) that 29 basic cable networks spent \$2,417 million on programming in 1994. It was assumed that news programming accounted for \$297 million of this, based on Kagan's estimate for combined expenditures of CNN, Headline News, CNBC and The Weather Channel. Further, it was assumed that sports programming accounted for \$502 million based on Kagan's estimate for expenditures by ESPN and Prime Sports Channel America. Programming expenditures of \$0.3 million by the Prevue and Sneak Prevue channels also are excluded.

All remaining data in Table G-1 are based on estimates obtained from Wilkofsky Gruen Associates. The syndication expenditure figure includes barter syndication.

The expenditures reported in Table G-1 are amounts paid to distributors. Table G-2 reports expenditures on programming after subtracting estimated expenses associated with distribution fees. In the case of expenditures by broadcast networks, basic cable networks and pay cable networks, it is assumed that none went to distribution fees. Distribution fees were assumed to absorb 40 percent of U.S. distributor revenues in the case of domestic syndication (excluding barter syndication) and 45 percent in the case of home video. The 45 percent figure is based on an estimate by Paul Kagan Associates, Inc. that the studios receive about 55 percent of the gross revenues from factory sales of pre-recorded video cassettes.

Table G-2 Expenditures on video programming net of distribution fees

	Expenditures (\$ millions)	Share of total expenditures (percentage)
Total ABC, CBS and NBC	3,447	28.1
Fox	689	5.6
Basic cable	1,618	13.2
Syndication	2,897	23.6
Pay cable	1,255	10.2
Home video	2,365	19.3
TOTAL	12,271	100.0

Source: See text.

Results

Based on the estimates reported in Table G-1, in 1994 the video entertainment programming purchased by ABC, CBS and NBC each accounted for approximately 7.7 percent of total expenditures on video programming. Taking into account distribution fees associated with syndicated programming and home videos, ABC, CBS and NBC each accounted for approximately 9.4 percent of total expenditures on video programming.

Of the total expenditures, total programming produced in-house by ABC, CBS and NBC amounted to 4.6 percent, or on average 1.5 percent for each network. Taking into account distribution fees, ABC, CBS and NBC's in-house programming expenditures each accounted for approximately 1.9 percent of total expenditures on video programming.

Appendix H Sources and types of broadcast programming

Data from the Nielsen November 1994 sweep were examined to determine the types of programming being aired by affiliates of ABC, CBS, Fox and NBC and independent stations during the prime-time access period. In addition, data on programming on Fox affiliates and independent stations from the November 1994 sweep during prime time also were examined. This appendix describes the data and methodology employed, and presents the results.

Access-hour programming

Access-hour programming data were analyzed for 839 commercial stations.¹³³ For each station, the data indicate the station's DMA, its call letters, whether the station was an ABC, CBS, Fox or NBC affiliate, and what programs the station broadcast each day, Monday through Friday, during each half-hour of the access period.¹³⁴

133 The November sweep reported data on 1,079 broadcast stations. Satellite stations, independent stations that fail to meet Nielsen's reporting standards, and some foreign language stations are not covered by the sweep. The 221 stations in the Nielsen database that were coded as being PBS were excluded from the analysis. Also, a station identified as LTVV in Toledo was excluded because it did not appear to be a broadcast station. Eighteen stations were eliminated from the remaining sample of 857 stations because they have dual network affiliations, are independent stations located outside the United States or are non-commercial. The following stations were excluded because they have a dual affiliation: WBKB, WLOV, KATN, KXGN, KREX, KTGF, KTMF, WAGM and KKVI. The following stations were excluded because they are independent stations in either Mexico or Canada: CBET, XERV, XHAB and XRIO. The following stations were excluded because they are non-commercial: WRET, KTLC, WUNE, KVPT and KIPT.

134 The access period generally was defined as the hour before network prime-time programming, *i.e.*, 7-8 p.m. Eastern and Pacific, 6-7 p.m. Central and Mountain. KPIX in San Francisco, however, shows its access hour programming at 10 p.m. Pacific time and it is that programming which was included in the analysis. KCLO in Rapid City broadcasts its access-hour and prime-time programming one hour earlier than the other two affiliates in Rapid City. Its access-hour programming was also included despite the time difference.

For each station, the program typically broadcast during each half hour of each day was categorized by Economists Incorporated as either first-run syndication, off-network syndication (*i.e.*, programs that originally aired on ABC, CBS or NBC), off-Fox syndication (*i.e.*, programs that originally aired on Fox), network (*e.g.*, ABC, CBS or NBC network news), local programming or movies.¹³⁵ The average daily number of hours of each type of program was then calculated.¹³⁶ For example, a "stripped" half-hour program, *i.e.*, a half-hour program shown all five weekdays, was counted as 0.5 hours. If a station did not broadcast the same program in a given period each weekday, then each program was counted as 0.1 hours for each half hour of each day shown. For example, during one half hour some stations broadcast a local sports-talk show one day and a syndicated program the other four days. In this case, the sports-talk show is credited with 0.1 hours and the syndicated program with 0.4 hours.

The results of the analysis for the access hour appear in Table H-1. Stations are either in a PTAR market or a non-PTAR market, and a network (ABC, CBS or NBC) affiliate, a Fox affiliate or an independent station. Data are reported separately for each half hour of the access hour. For example, the data indicate that network affiliates in the 50 PTAR markets showed 44 hours of first-run syndicated programming during the first half of the access hour. This means that 88 network affiliates in the PTAR markets were broadcasting first-run syndicated programming during this time. The total hours row at the bottom of the table aggregates the hours across each half hour, and also equals the total number of stations in each category.

135 Sources used to classify programming include MCNEIL, *supra* note 119, and BROOKS & MARSH, *supra* note 111. In some cases programs were classified based on telephone calls to individual television stations.

136 Non-regularly scheduled programs, such as election coverage and Thanksgiving holiday specials, were not counted. Rather, the analysis focused on the regularly scheduled programs. On the west coast, the regularly scheduled access-hour programming was counted on Monday evenings, even though ABC Monday Night Football postponed the access-hour programming on ABC affiliates.

Local programming was analyzed separately to determine the amount of news and public affairs programming. The Nielsen data identify local news broadcasts. Local public affairs programming is identified based upon telephone calls with individual television stations. The data in Table H-1 indicate a total of 28.6 hours of local programming on network affiliates in the PTAR markets, with the majority of these programs being broadcast during the first half hour. All but 1.2 of these hours represent local news broadcasts. The remaining 1.2 hours are comprised of two local public affairs programs each airing five nights a week and two sports-talk shows each airing once a week. In the non-PTAR markets, network affiliates broadcast 96.3 hours of local programming during the access period. Of this, 95.5 hours are local news broadcasts, an additional 0.1 hours is a local public affairs show, and seven other sports or outdoor shows comprise the remaining 0.7 hours.

During the access hour, local programming accounts for only 10.4 hours, or less than 4 percent, of the 287 total hours of programming on Fox affiliates and independents nationwide. Of these 10.4 hours, 8.4 hours are local news and public affairs programs, or about 3 percent of access hour programming on Fox affiliates and independents.

Table H-2 presents an analysis of the syndicated programs (first-run and off-Fox) carried by the network affiliates in the PTAR markets during the access hour. For each syndicated program, the table lists the program's packager and the average daily number of hours the program was broadcast. For example, *Inside Edition* was broadcast 10 hours per day, or alternatively, was carried by 20 network affiliates in the PTAR markets each day.

The data in Table H-2 indicate that three packagers, King World, Paramount and 20th Century-Fox, account for 106 hours of the 119 hours, or 89 percent of the syndicated programming broadcast by network affiliates in the PTAR markets.

Prime-time programming

Prime-time programming data were analyzed for the 152 PTAR-market Fox affiliate and independent stations in the November sweep.¹³⁷ For each station, the data indicate the station's DMA, its call letters, whether the station was a Fox affiliate or an independent, and certain programming information.

For Fox affiliates, the programming data indicate what program the station broadcast each day, Monday through Friday, during each half hour of prime time. The program typically broadcast during each half hour of prime time each day is categorized as Fox network, first-run syndication, off-network syndication, off-Fox syndication, local programming or movies. The average daily number of hours of each type of program was then calculated. These results appear in the first column of Table H-3.

For independent stations, the type of program broadcast varies not only day-by-day, but also week-by-week. For this reason, a more detailed listing of programming was obtained. For each station, the listing presents every program aired on that station during prime time, Monday through Friday, during the sweep period, and the total number of quarter hours the program aired.¹³⁸ For example, if a station broadcast a two-hour movie every Monday night of the sweep period, that would be reported as a total of 32 quarter hours, 8 quarter hours each Monday for four weeks.

Each program is categorized as first-run syndication, off-network syndication, off-Fox syndication, local programming, network (ABC, CBS or NBC) programming or movies.¹³⁹ The total number of quarter hours for each

¹³⁷ Prime time was defined as 8-11 p.m. Eastern and Pacific, 7-10 p.m. Central and Mountain.

¹³⁸ For some stations, the listing did not account for all 240 quarter hours. When a program received too small an audience, fewer than 1,000 households, the listing did not credit the program with a quarter hour.

¹³⁹ Some independent stations broadcast ABC, CBS or NBC network programming if the local network affiliate pre-empts the network program.

type of program was calculated and then converted into an average daily number of hours. These results appear in the second column of Table H-3.

The largest category of prime-time programming on independent stations in the PTAR markets, 39 percent, is first-run syndication. The second largest category, accounting for 34 percent, is movies. Local programming, which includes sports, makes up 16 percent, and off-network programming accounts for 10 percent. The other categories account for the remaining 1 percent.

Table H-1 **Average weekday access-hour hours of programming on commercial stations, by source, November 1994**

		Other markets		
		Network affiliates	Fox affiliates	Ind. Stations
		First half hour		
First-run		75.9	9.5	13.7
Local		95.2	—	1.1
Network		4.0	—	—
Off-network*		19.9	20.5	9.7
Off-Fox**		4.5	11.0	2.0
Movies		—	—	—
		Second half hour		
First-run		138.1	13.5	15.1
Local		1.1	—	1.2
Network		4.0	—	—
Off-network*		43.3	19.0	8.7
Off-Fox**		13.0	8.5	1.5
Movies		—	—	—
Total hours		399.0	82.0	53.0

* Programs that originally aired on ABC, CBS or NBC network.

** Programs that originally aired on the Fox network.

Source: NIELSEN STATION INDEX, NOVEMBER 1994 SWEEP, (Nov. 3–Nov. 30, 1994).

Table H-2 Suppliers of access-hour syndicated programming to PTAR-market-network affiliates, typical weekday, November 1994

Packager	Program	Hours of syndicated programming supplied
King World	American Journal	4.0
King World	Inside Edition	10.0
King World	Jeopardy!	17.5
King World	Wheel of Fortune	24.0
Paramount	Entertainment Tonight	21.5
Paramount	Hard Copy	10.0
Paramount	Price is Right	4.5
Paramount	Star Trek-Next Generation	1.0
20th Century-Fox	Cops	4.5
20th Century-Fox	Current Affair	7.5
20th Century-Fox	Simpsons	1.5
Warner Brothers	Extra	8.0
Genesis	Real Highway Patrol	2.5
Columbia	Married...With Children	1.5
All American	Family Feud	0.5
MTM/IFE	Rescue 911	0.5

Source: NIELSEN STATION INDEX, NOVEMBER 1994 SWEEP, (Nov. 3-30, 1994).

Table H-3 Average weekday prime-time hours of programming on commercial stations, by source, November 1994*

	PTAR Markets	
	Fox affiliates	Independent stations
First-run	20.3	116.2
Local	18.0	47.0
Fox network	100.0	0.0
Network**	0.0	0.5
Off-network†	8.0	30.2
Off-Fox††	3.7	2.5
Movies	0.0	102.7

* Prime time is defined as 8-11 p.m. Eastern and Pacific, 7-10 p.m. Central and Mountain.

** Some independent stations broadcast ABC, CBS or NBC network programming if the local network affiliate pre-empts the network program.

† Programs that originally aired on ABC, CBS or NBC network.

†† Programs that originally aired on the Fox network.

Source: NIELSEN STATION INDEX, NOVEMBER 1994 SWEEP, (Nov. 3-30, 1994).

Appendix I Access hour viewing dropped dramatically after the imposition of PTAR

Before the 1971/72 television season, ABC, CBS and NBC each offered prime-time entertainment programming usually from 7:30–11:00 p.m. Eastern Time on weekdays.¹⁴⁰ The Prime Time Access Rule restricted the number of hours of network programming during prime time, and consequently the networks in the 1971/72 season offered prime-time programming from 7:30–10:30 p.m. Eastern Time on Tuesday evenings and from 8–11 p.m. on other weekday nights. In subsequent seasons, prime-time programming has been offered only from 8–11 p.m. on all weekday nights. After the imposition of PTAR, American television households altered their viewing habits by watching less television during the prime-time periods from which network programming was removed. This Appendix describes how this change in viewing behavior was measured.

During the 1971/72 season ABC, CBS and NBC continued to offer network programming from 7:30–8:00 p.m. on Tuesdays but not on other weeknights. The partition of the week into those days with and without network programming during that period provides a natural experiment on the effect of PTAR on household viewership. Table I-1 displays the average percentage of television households using television on Tuesday evenings and the average for other weekday evenings during various periods in selected television seasons. After the imposition of PTAR in 1971/72, the percentage of households using television during 7:30–8:00 and 8:00–8:30 p.m. declined slightly on Tuesday evenings, when network programming

¹⁴⁰ All references in this appendix to time periods for television viewing are based on Eastern or Pacific time zones. Access-hour and prime-time television viewing in the Central and Mountain time zones are one hour earlier, and appropriate adjustments have been made in the data. For example, a reference to 7:30 p.m. includes 7:30 p.m. for Eastern and Pacific time and 6:30 p.m. for Central and Mountain time zones.

continued to be presented, but declined substantially for other weekdays, when network programming was removed.

Table I-1 Average viewing by period: selected TV seasons¹⁴¹
(HUTs as percent of all TVHH)

Television season	TVHHs (in millions)	7:30-8:00 p.m.	8:00-8:30 p.m.	8:30-9:00 p.m.
Tuesdays				
1969/70	58.5	63.26	66.17	67.42
1970/71	60.1	63.16	66.23	67.35
1971/72	62.1	62.79	65.93	67.22
Other weekdays				
1969/70	58.5	60.49	63.83	65.11
1970/71	60.1	61.48	64.43	65.46
1971/72	62.1	58.96	62.93	64.70

The first column of Table I-2 presents the decline in the percentage of households viewing television in the 1971/72 season relative to the average of the two pre-PTAR seasons on Tuesday nights and on other weekday nights. The statistical significance of these declines was evaluated as follows. First, each week's observation from the two pre-PTAR seasons was averaged. Then, the difference between the pre- and post-PTAR value was computed for each week. A pairwise t-test on the series of weekly differences was conducted. The standard error used to calculate the t-statistic was adjusted to account for serial correlation, which was observed in some of the series. The second column of Table I-2 presents the

¹⁴¹ For these calculations, the television season is assumed to run from the fourth week of September through the third week of April. The underlying data are based on the national percentage of households using television by quarter hour during each time period as published in the NIELSEN POCKETPIECE REPORT, various years. To calculate half-hour shares, quarter-hour shares were averaged for each day. For each week of each season, a share of households using television during each time period was calculated based on the average of share data for each day of that week that was not otherwise excluded. Christmas week was excluded from each season. For each season, there are thus 28 or 29 weekly observations of the average percentage of households using television for each time period.

calculated t-statistics, and the third column presents p-values for a one-tailed test that the mean of the percentage is lower than the pre-PTAR sample.¹⁴² A p-value represents the smallest significance level for which one fails to reject the hypothesis that the mean of the pre-PTAR average is the same as its post-PTAR counterpart.¹⁴³

Table I-2 Tests for the significance of the decline in HUTs after the imposition of PTAR: Tuesdays vs. other weekdays

Period	Average change in viewing relative to the pre-PTAR sample	t-statistic for pairwise difference in means	p-value for the hypothesis that the means of ratios are the same (1-tailed test)	Average reduction in HUTs (in millions)
Tuesdays				
7:30–8:00 p.m.	–0.42	–0.72	0.2549	
8:00–8:30 p.m.	–0.27	–0.41	0.3433	
8:30–9:00 p.m.	–0.16	–0.29	0.3888	
Other weekdays				
7:30–8:00 p.m.	–2.02	–8.28	0.0000	1.254
8:00–8:30 p.m.	–1.20	–4.69	0.0000	0.747
8:30–9:00 p.m.	–0.58	–1.95	0.0313	0.363

The reduction in the percentage of households viewing television in the 1971/72 season was not significantly different from zero on Tuesday nights, when network programming was offered during 7:30–8:00 p.m., but was significantly greater than zero for *all* three half-hour periods for other weeknights. On weekdays other than Tuesday during the 1971/72 season—but not in subsequent seasons—the decline in HUTs during 7:30–8:00 p.m.

¹⁴² The approach was to compute a standard error that is robust to autocorrelation of three lags. The formula is well-known, and is presented in JAMES D. HAMILTON, *TIME SERIES ANALYSIS*, 188 (1994). To be conservative, p-values are based on the t-distribution with $n-4$ degrees of freedom to account for the estimation of the covariances.

¹⁴³ Common critical levels for one-tailed tests are 0.01 and 0.05. If the p-value is less than these critical values, one can reject the hypothesis that the means are the same.

may have had spillover effects in reducing television viewership in successive half hour periods. Based on the average decline in the percentage, the fourth column presents the estimated reduction in the number of TV households using television relative to the pre-PTAR sample. During 7:30–8:00 p.m. on weeknights other than Tuesday, the reduction exceeds one million households.

After the 1971/72 season, none of the three major networks offered regularly scheduled entertainment programming during 7:30–8:00 p.m. on any weeknight. Household television viewing behavior during this period remained altered beyond the 1971/72 season. Table I-3 displays the average weekday percentage of television households using television during various periods in selected television seasons. The percentage of households using television during 7:30–8:00 p.m. dropped after the 1970/71 season, the last season with regular network programming during that period for all weekdays.

Table I-3 Average weekday viewing by period: selected TV seasons¹⁴⁴

(HUTs as percent of all TVHH)

Television season	TVHHs (millions)	7:30–8:00 p.m.	8:00–8:30 p.m.	8:30–9:00 p.m.
1969/70	58.5	61.31	64.47	65.65
1970/71	60.1	62.14	65.03	65.98
1972/73	64.8	60.26	64.20	65.60
1976/77	71.2	60.28	64.28	66.11

The average percentage of households using television declined during 7:30–8:00 p.m.—but not during the subsequent two half hours—after the imposition of PTAR. To test whether the decline was statistically signifi-

¹⁴⁴ The data are similar to those in Table I-1, and the sources are described *supra*, note 141. The data for the 1972/73 season only begin with the first week of October. Consequently, for Tables I-3 through I-5, the first week of October is used as the beginning of the television season. Daily observations after the 1970/71 season were excluded if either ABC, CBS or NBC offered entertainment programming during 7:30–8:00 p.m.

cant, a pre-PTAR base sample consisting of the average percentage of households using television for each week of the season averaged over the 1969/70 and 1970/71 seasons was formed. The weekly percentage in the pre-PTAR sample and the weekly percentage in both the 1972/73 and the 1976/77 were compared in a pairwise fashion.

The first column of Table I-4 presents the average decline in the percentage of households viewing television during various periods on weekdays relative to the pre-PTAR sample. Whether the decline is statistically significant was again determined using a pairwise t-test, using the same autocorrelation-corrected methodology used to generate the figures in Table I-2. The second column of Table I-4 presents the calculated t-statistic, and the third column presents a p-value for a test of equality of pre- and post-PTAR viewing percentages. Based on the average decline in the percentage, the fifth column presents the reduction in the number TV households using television relative to the pre-PTAR sample. In the 1972/73 and 1976/77 seasons, the average percentage of households viewing television declined significantly during 7:30-8:00 p.m., when PTAR had effectively removed network programming, but did not decline significantly during the following half-hour periods. The average number of households watching television declined by approximately one million during 7:30-8:00 p.m.